



LITERARY SUPPLEMENT

1 DECEMBER 1972

3,691

Africa	1451
Art	1448
Biography & Memoirs	1457
Classical Studies	1466
Elizabethan Studies	1452
Fiction	1449, 1467
Industry	1464
Literature & Criticism	1454, 1463
Middle East	1447
Music	1462
Natural History	1466
Political Thought	1450
Religion	1468
Social Studies	1456
Victorian Studies	1453

R. Aguilera: <i>Intención y silencio en el Quijote</i>	1445
C. Argyle: <i>The Applicability of Organizational Sociology</i>	1456
W. Arndt (Editor and Translator): <i>Pushkin Threefold</i>	1463
P. Arnold, D. Steinhilber and H. Kuhlmann: <i>Catalogue of German Cars</i>	1469
B. Berganzi: <i>T. S. Eliot</i>	1451
C. Bowyer: <i>The Flying Elephants</i>	1469
M. Carrà with P. Woldberg and E. Rathke: <i>Metaphysical Art</i>	1448
H. Casson and J. Griefell: <i>Nuniv Sags</i>	1469
A. Castro: <i>El pensamiento de Cervantes</i>	1445
M. de Cervantes: <i>El ingenioso hidalgo Don Quijote de la Mancha</i>	1445
R. Challinor: <i>The Lancashire and Cheshire Miners</i>	1469
A. Clarke: <i>Tiresias</i>	1459
K. Coates and T. Topham: <i>The New Unionism</i>	1464
J. S. Cox and G. S. Cox (Editors): <i>The Thomas Hardy Year Book 1972-1973</i>	1469
B. Davidson: <i>In the Eye of the Storm</i>	1451
Diderot's Letters to Sophie Voland	1469
G. Durrell: <i>Catch Me a Colobus</i>	1466
P. Eggera: <i>Calidit</i>	1469
P. Elliott: <i>The Sociology of the Professions</i>	1456
D. J. Enright: <i>Man is an Onion</i>	1454
R. First, J. Steele and C. Garney: <i>The South African Connection</i>	1451
A. K. Forcione: <i>Cervantes' Christian Romance</i>	1445
H. Fosbrooke: <i>Ngorongoro—The Eighth Wonder</i>	1466
N. Fruman: <i>Coleridge, The Damaged Archangel</i>	1463
Letters of Roger Fry	1457
V. Genro and P. Wilding: <i>Motherless Families</i>	1456
P. D. Goodman: <i>Speaking in Tongues</i>	1468
D. E. Greenway (Editor): <i>Charters of the Honour of Mowbray 1107-1191</i>	1469
P. Hesketh: <i>Ridington</i>	1469

B. Hobson: <i>Catalogue of Scandinavian Coins</i>	1469
D. Ingram: (Compiler): <i>Poetstine Papers 1917-1922</i>	1447
E. Kaye: <i>A History of Queen's College, Louisa, 1848-1972</i>	1453
C. King: <i>The Cecil King Diary</i>	1461
J. Lahr: <i>Acting Out America</i>	1454
The Complete Poems of D. H. Lawrence	1469
A. T. Van Leeuwen: <i>Critique of Heaven</i>	1468
C. Levinson: <i>International Trade Unionism</i>	1464
D. N. L. Levy: <i>Svetozar Gligoric's Chess Career, 1945-1970</i>	1469
K. R. Long: <i>The Music of the English Church</i>	1462
P. Macquod: <i>A History of English Furniture</i>	1457
H. Marcuse: <i>Counterrevolution and Revolt</i>	1450
F. H. Mores (Editor): <i>The Memoirs of Robert Corry</i>	1452
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H. Maslo: <i>The Great Battles of World War II</i>	1469
P. Metcalf: <i>Victorian London</i>	1453
J. Mitchell: <i>The National Board for Prices and Incomes</i>	1464
A. Moore, Jr.: <i>Reflections on the Causes of Human Misery and upon Certain Proposals to Eliminate Them</i>	1450
P. Moore (Editor): <i>1973 Yearbook of Astronomy</i>	1469
C. Morley (Editor): <i>A Wine and Food Festival Book</i>	1469
I. Morris: <i>Foul Play and Other Puzzles</i>	1469
S. M. Nelson: <i>The Violin and Viola</i>	1462
R. O'Connor: <i>The Oil Booms</i>	1464
D. Pryce-Jones: <i>The Face of Defeat</i>	1447
T. Rogers: <i>Leicester's Ghost</i>	1452

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S. Runeson: <i>The Orthodox Churches and the Secular State</i>	1468
J. Rye: <i>Futurism</i>	1448
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A. L. Simon: <i>The International Wine and Food Society's Gazetteer of Wine</i>	1469
R. Somerville: <i>Office-Holders in the Duchy and County Palatine of Lancaster from 1603</i>	1469
D. Stewart: <i>The Middle East</i>	1417
H. Sumner: <i>The New Forest</i>	1469
H. G. Tibbitt (Editor): <i>Some Early Nonconformist Church Books</i>	1469
P. J. Vatikloris (Editor): <i>Revolution in the Middle East</i>	1447
W. Vaughan, H. Bärsh-Supan and H. J. Neidhart: <i>Cospar David Friedrich 1774-1840 — Romantic Landscape Painting in Dresden</i>	1448
W. R. Ward: <i>Religion and Society in England 1790-1850</i>	1468
R. Werner: <i>Men of Athens</i>	1466
W. L. Webb (Editor): <i>The Bedside "Guardian" 21</i>	1469
J. Wechsberg: <i>The Opera</i>	1468
C. M. Wells: <i>The German Policy of Augustus</i>	1466
H. G. Wells: <i>The Critical Heritage</i>	1454
F. E. Winter: <i>Greek Fortifications</i>	1456
J. Woldis: <i>New Theories of Revolution</i>	1450
G. Woodcock: <i>Herbert Read: The Stream and the Source</i>	1457
J. Wren: <i>The Great Battles of World War I</i>	1469

FICTION

J. Bailey: <i>The Wire Classroom</i>	1467
I. Dallas: <i>The Book of Strangers</i>	1467
P. Handke: <i>Wunschkloster Unglick</i>	1449
G. Honeycombe: <i>Dragon Under the Hill</i>	1449
H. P. Pivitt: <i>Rothschilds</i>	1467
O. Todd: <i>L'Année du crabe</i>	1449

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THE TIMES

LITERARY SUPPLEMENT

MONDAY • 8 DECEMBER 1972 • No 3,692 • 12p

Master of the comic catastrophe



John Harewood Paulson: *The Parish Vestry* (1784). Pen and watercolour over pencil. Victoria and Albert Museum.

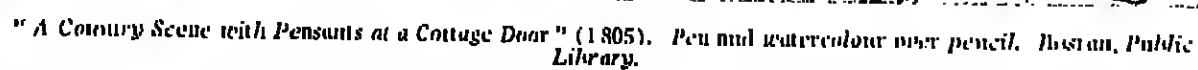
It is with Rowlandson's derivations and distance from Hogarth that any criticism of him must begin. Hogarth works within an emblematic tradition: iconology turns from studying the attributes and associations of mythical or regal figures to decoding the balustrade which is scattered through Hogarth's untidy pictures, and provides clues to their action or criticism of it. The emblematic tradition is domesticated by Hogarth: his icons are squabbling pig dogs, overturned tables, tell-tale signs of domestic strife—and it is made satirical—the emblems catch the characters out, place and belittle them rather than elevating, as in classical painting, some heroic attitude of theirs; the pictures on the walls are always a sardonic commentary on the behaviour of the people in the room. This is an art which must be read—in it, to quote Hazlitt on

much more stylishly than then Hogarth's concern for moral clarity permits, and he is thus on the edge of Romantic art, in which colour begins to free itself from the classical tyranny of line, and technical virtuosity from fidelity to the subject. Eventually, Romantic art, weakling dependence on the subject and encouraging technical experiment, reaches abstraction, an art of pure form; and even with Rowlandson it often occurs to one to admire the quality of the line, apart from the subject. This Hogarth's art never allows; his draughtsmanship serves a strictly moral and literary purpose, whereas Rowlandson's seems to be frantically moving out of control to delight in its own energy and intensity. Like the young Wordsworth romping about the hills.

To account for the difference between Hogarth and Rowlandson, Mr Paulson draws on Northrop Frye's interpretation of the age of sensibility, the interregnum between Augustanism and Romanticism, as a period in which the Aristotelian view of literature as a product yielded to the Longinian view of literature as process—an artificial ghastly, but a useful one. The Augustans think of literature as a finished product, its regularity dictated by the rules of a game and a recurring metre; but the poets of Rowlandson's generation release the imagination from these conservative controls, and, in Professor Frye's words, "Literature as process, being based on an irregular and unpredictable coincidence of sound-patterns, tends to seek the brief or even the fragmentary utterance in other words to centre itself on the lyric, which accounts for the feeling of a sudden emergence of a lyrical impulse in the age of sensibility."

The temperate good sense of Augustan verse is abandoned for the

Rolled round in earth's diurnal
 course,
 With rocks, and stones, and trees,
 There is the same sense of being



affray which surges round the chariot of George III and Queen Charlotte as it passes through Deptford—a donkey kicks, a horse rears in fright, a dog snaps, people push

Burlington House, Girodot-Troson's picture of the riots at Calro. But it is all earthed by the rather absurd bewilderment of the soldier sprawling in the corner, whose hand is on the trigger.

Oh! If to dance all night, and dress all day,
Chorused the smallpox, or chased

If man could see
The perils and diseases
Each day he walks a mile

...question also, but with the difference that his metamorphoses do not lead out beyond society and its laws but down beneath them to a pre-social state of being in which the individual male inter-

romantic, and a more apt comparison might be Dickens, whose monomaniacs are the offspring of Wordsworth's solitaires. Wordsworth's people are never grotesque, and his language is not unadornedly simple.

describes the rather dumpy proportions of the nymphs in "A Neapolitan Ambassador" (Mr Hayes's figure 29), and the classical refine-

authentically Neo-Classical, penetrating appearances to reach the disembodied intellectual beauty beyond. But not Rowlandson—Neo-Classicism is spartan and disciplinarian.

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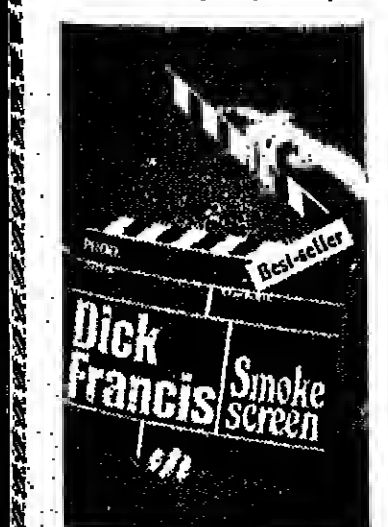
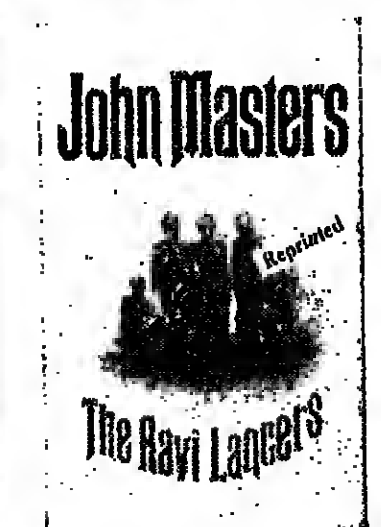
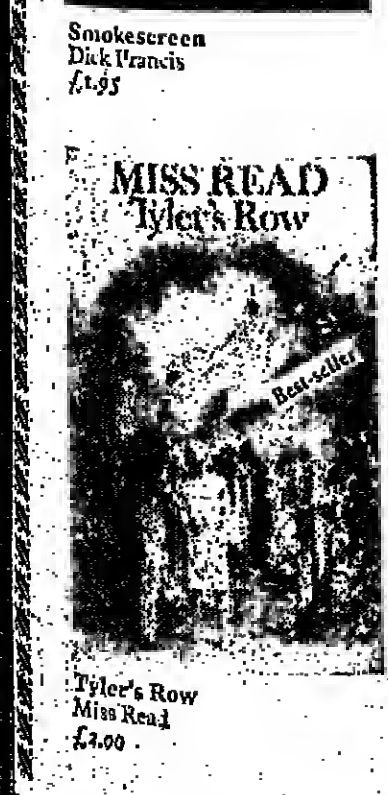


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the young master never see a crescent moon in the men and women's world?

'Oh, yes,' said Jack.

'Did he never see a full moon?'

'Yes, of course,' said Jack.

'But they are the same moon, I could never see all three of them at the same time.'

'The ravens were very much surprised at this...'

But the voice is essentially Ingelaw's.

Even the opening, which is so often likened to the opening of *Alfie*,

sheers off at once in its own direction.

It's an opening that in reader quite forgets.

A boy is going through a meadow of buttercups.

He leans against a hollow tree-trunk, eating a slice of plum cake, he's twirling, and climbs inside. Up above

is a nest of white wool and moss.

His eyes were not used yet in the

dark night; but he was sure that

things were not birds—no. He

poked them, and they took no

notice; but when he snatched one

of them out of the nest it gave a

loud squeak, and said, 'Oh, don't,

Jack! as plainly as possible,

upon which he was so frightened

that he lost his footing, dropped

the thing and slipped down him-

self... He could see it quite

plainly now; it was creeping about

like a rather an old baby, and had

on a little frock and pinafore.

'It's a fairy!' exclaimed Jack

to himself. 'How curious! and

this must be a fairy's nest...'

How can he have escaped from the dark

mine? A bird—an albino—

comes to the rescue, and off he flies,

with the fairies in his pocket. They

are going, the bird says, to Fairy-

land.

'Yes,' said the albino; 'the

back way, mind; we are only going

the back way. You could go in two

minutes by the usual route; but

these young fairies want to go be-

fore they are summoned; and

therefore you and I are taking

them.' And she continued to fly

on in the dark sky for a very long

time.

One might think here of George Mac-

donald. Did she know that Jack

of the North Wind, which was still

being serialized when *Mopsa* was

published? As a book it would not

apiece for another year. But there

are other more positive pointers in

the road to this miniature *Nutcracker*.

On individual books, Mr. Cronch is

often interesting. He has some

harsh things to say about some of the

most admired writers who have

emerged in the 1960s. John Rowe

Townsend has 'a journalist's shol-

lowness'. John Alton is grievously

lacking in self-discipline. Alan

Garner's *Elmer* is weak and uncon-

vincing. It is good that we should

not accept these writers as part of an

unquestionable canon. But Mr

Cronch's outlandishness is not always

convincing. He gives a dispropor-

tionate amount of space to his old

favourite Antonia Forest and

Elfrida Vipont. The Marlow stories

have four pages and Mary Harris's

Richard Ransome has four pages.

This sort of criticism is inevitable.

So is a list of misquoting. One wishes

Mr Cronch had spent less time on

well-trodden ground and had con-

sidered such writers as Poul Anderson,

John Gorton, Geraldine

Wale, Sylvia Sherry and Jill Paton

Wright and Eleanor Estes are in-

cluded, but not Paula Fox and E.

Königsberg. There is no mention

of Charlie and the Chocolate Fac-

tory or *The Iron Man*, for all their

popularity in the junior classroom.

A more fundamental criticism is

that the organization of the book

never allows Mr Cronch to con-

sider a writer's development or

achievement. K. M. Peyton, for

instance, crops up in three different

places—Open Air, School Home-

'The wind never does blow in this great bay', said the bird; 'and these ships would all lie there becalmed till they dropped in pieces if one of them was not wanted now and then to go up the wonderful river.'

'But how did they come here?' asked Jack.

'Some of them had captains who had used their rabbit-holes, some were pirate ships and others were going out on evil errands... Many ships which are supposed by men to have foundered lie becalmed in this quiet sea. Look at these five grand ones with high pumps... they were part of the Spanish Armada, and those open boats with blue sails belonged to the Romans, they sailed with Caesar when he invaded Britain.'

Kingsley, certainly. *Westward Ho!*

published in 1855. *The Water Babies* in 1863. Yet even this

probable debt has its own changes in *Mopsa*, so curiously free from the

didactic tone of some of her other

stories for the young. She could

have made more dangerous borrow-

ings from the inescapable *Cadogan*. Was

he among her friends? Did he read

her work with any interest? That

one can learn from Miss Peters's

book. But it does record a visit made

to another writer, Anna Sewall—at

Shanklin, in March, 1868, and this

illuminates a further episode. Jack

and Mopsa land at a border country,

where horses are used in the

human world, can horses, race

horses, are allowed to grow back to

their youth, carefully tended by

clockwork people. Why clockwork?

It is not the only occasion in the book

when one feels that the author's sub-

conscious symbolism is rather more

interesting than her occasional set

pieces. In the voice that speaks out

like the voice of the author of *Black*

Bones that she could have written

the episode almost immediately after

the meeting. *Black Bones* itself

was not published until nine years

later. And nowhere in *Jack* does

her writing does the subject recur.

But making is quite as simple as

it seems in this fairland, and that

is part of its quality. Whatever you

can do there, you can do it. Jack is

old, but that has also its rules. It is

like the rules of the occasional

human, like the apple-woman, who

stays, still keeping a little secret, in

cherries on sticks, and a few dry

units. She could wish herself back

again in the world but has not the

power.

Without attention to non-fiction or

picture books, which gives him more

space to spend on individual books,

Tom's *Midnight Garden*, for in-

stance, now has more than a page,

against only five lines in the earlier

book.

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often interesting. He has some

harsh things to say about some of the

most admired writers who have

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"It is written with intensity of feeling and care, with a Woolf-like awareness of the instant's sensation; a story all in the present tense, but with a remarkable sense of an overshadowing past."—*Philippa Pearce*
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Whispers down the wastepipe, fables for our time

UNLESS YOU HAVE incredibly self-sufficient or precocious children, picture books are bound to be an experience some adults will have to share with them. So when you're Christmas shopping it is worth concentrating on finding stories that won't have you yawning helplessly by the fifth time round. Most of the books in this selection have enough to offer, in story, pictures, or both, to keep reader and reader-to-mused during a goodish number of encounters.

Edward Ardizzone's Tim stories need no introduction, and the tenth and last of these, *Tim's Last Voyage*, will be welcomed both by children and by parents who remember them with affection from their own childhood. Mr Ardizzone is a story-teller on the grand scale. He asks us to believe the most amazing things and we do, cheerfully, because his books offer us, in a thoroughly matter-of-fact way, both excitement and a vision of a world where children are competent to cope with and live through hair-raising experiences, a world where goodness and integrity always triumph. The admirable Tim and his friend Ginger embark on deck-hands on the *Arabella*, sending little Charlotte home to tell Tim's parents that they will be away for a few days. Then follow ill-treatment at the hands of the bullying boss, days of terror when the ship is at the mercy of the gale, with engines, pumps and radio out of action, and shipwreck on the Goodwin Sands.

After thirty-seven years, Mr Ardizzone can still be called an innovator in children's books, eschewing as he does specifically juvenile themes and simplifying for his readers a world of high adventure and romance. The pictures here are both interesting and exciting, and the vocabulary is easy enough for most seven-year-olds in mouse on their own, although, of course, children who really read age will find much here to fire their imagination.

Tom Ungerer is an apparently less ingenious writer-illustrator than Edward Ardizzone, and some readers may have misgivings over some of the gory incidental detail in the paintings for his story, *The Beast of Monsieur Racine*. However, there is an overriding zest in his work that tends to neutralise any offence caused by the severed limbs, drips of blood and even more bizarre realistic touches that abound in the pictures. These are all peripheral to the main story about the selfish old tax collector who is helped to



From *The Beast of Monsieur Racine*

become less selfish by his friendship with the strange, dilapidated creature he catches stealing his precious, prize-winning pears. The climax of the story comes when M Racine displays his heart to the assembled members of the Academy, and there turns out to be more to it than meets the eye. The ensuing scenes of riot are unbelievable, shocking, and enormously amusing. Mr Ungerer may be an acquired taste, but he certainly will not bore anyone.

We are no less controversial ground with Michael Foreman's *Dinosaurs and all that Rubbish*, a more successful modern fable than his earlier *Moose*, which seemed too closely linked in a specific political connotation. This new story is about pollution and makes the very valid point that pursuit of a dream is not a particularly worthwhile activity if we ignore the possibly disastrous side-effects of our obsession. Mr Foreman's story starts with a man whose eyes are so steadfastly fixed on a distant

star that he cannot see the terrestrial beauties he is devastating when he orders the building of a rocket to take him there. The heat generated by all the debris from his project awakens a horde of dinosaurs and other prehistoric beasts, and they tidy up the mess, creating a paradise that the man is glad to come home in after his fruitless journey. The message is clear and will hear frequent repetition, and the author's illustrations, whether of endless slugs and factory chimneys, or of improbable and exotic flora and fauna, are impressive.

Six Men is another fable, written and illustrated by David McKee, creator of the children's television character, Mr Benn. Mr McKee is not afraid to point a moral, and the one here comes across loud and clear—get yourself an army and a war is bound to follow. Or the story can be read simply as the recurring history of men who set out in search of a place where they can live and work

in peace, and it ends in much the same way, but between the beginning and the end comes any amount of tyranny and bloodshed. Mr McKee's scratchy black drawings, reminiscent sometimes of cave paintings and sometimes of the layers' line-drawing, offer plenty of interesting detail to the eye.

Yet another essentially moral tale is told in Martine Blane's *Timothy*, a book which stresses the danger of pursuing technical progress at the expense of the simpler values of life. Timothy the mouse is an inventor. He starts with a machine to help his beloved wife cook soup, and moves on to a series of increasingly complex and inessential inventions: machines that will set hair, dispel anxieties, predict the future and dispense milk, bread or oxygen. The mouse world is revolutionized by the machines, Timothy is decorated by the President and his family sees him only when he appears on television. So far removed from reality is Timothy at this stage that when he finds a lonely, unhappy kitten his first instinct is to invent a machine to cheer it up. His family have more practical ideas, but their success persuades Timothy that he has been on the wrong track. The book's chief charm lies in the author's delicate, minutely detailed pen drawings, especially those which show the mad world created by Timothy's cerebral activity.

The Royal Pouterfish, by John F. Waters, has no particular message for our times: it is simply a very good story about Alexander, a tall and gangly lad who was so thin and lanky he had trouble doing anything right. Alexander seems destined to wash dishes all his life, but he actually achieves his ambition of joining the King's guards after exercising his sterling qualities of foresight and ingenuity in the kitchen. This very sympathetic story is strikingly illustrated in glowing colour by Jill McDonald.

Jack Kent can always be relied on to tell a good story with an interesting twist, and in *The Wizard of Wallaby Wallah* he has produced another winner. The wizard is not notably successful at turning people into anything other than what they are, but quite by accident a mouse is able to show him how to make his spells work. Both the story and McKee's illustrations are well thought out and funny.

For older children, *Rose, the Bath and the Mermaid* is an eventful and exciting story, full of magic and melodrama. At a whisper down the

wastepipe, Rose's bath goes with her in rescuing a magic fish from the clutches of a witch. There is a thrilling chase in which the witch's cat climbs out on to the roof, and the baby very carefully avoids the book ends with a up the Thames to London. The author's illustrations are very colorful.

In *Kelly, Dot and Emma*, S. Goodall gives us another ingenious all-picture story, a complex and inessential invention, half-pagings, to give the story a moving picture. This one is a mouse also. Emma is a mouse who has no intention of rescuing a cat, but she does have a very good idea of how to rescue her own "reading" for a very young is Richard Funnell's *Storybook for Scary's* teeming pages, which create a world of animal in which the reader quickly gets here and the story is quite funny, but it is the way their fantastic accounts of the world have difficulty in relating to our existence.

Help in straightening out children's ideas about the world is given in *The Dot*, by John F. Waters. The story is a simple and powerful one, about a boy who goes to run away.

Adrian Zentgraf's *Tim's Last Voyage* is a story about a boy who goes to run away. The story is a simple and powerful one, about a boy who goes to run away.

Adrian Zentgraf's *Tim's Last Voyage* is a story about a boy who goes to run away. The story is a simple and powerful one, about a boy who goes to run away.

ing series of pictures—of individuals, families, towns, the whole globe—winding up his deceptively simple verse commentary with the (ungrammatical but interesting) comment: 'The world is bigger than you and I But what would it look like from high in the sky?'

Back to the dot. Mr Roberts' book is a fascinating illustration of the fact that the differences we had always taken for granted between things may be seen as similarities if the viewpoint is changed.

Children who have enjoyed the earlier adventures of Chinko Kura-tomi's simple, ponderous hero, Mr Bear, will be pleased with Mr Bear, *Stint-Master*, in which Mr Bear, amid flying bunting and the music of the band, welcomes the first train to arrive at his very own railway station. True, he narrowly escapes being run down by it, but, as in all the Mr Bear books, the ending is cheerful. Koko Kakinoto's snow-clad landscape and massive, complicated steam engines are marvellous.

Finally, a seasonal touch, Mrs Peppercorn's *Christmas*, by Alf Prosser. Mrs Peppercorn may be an old lady, but she becomes definitely skittish on the always unforeseen occasions when she dwiddles to the size of a peppercorn. In this book she hides in her husband's knapsack when he goes to the Christmas market. He is a strictly practical man, who regards Christmas as a waste of money, but his wife has her own way of getting him to buy everything she needs. This funny and good-hearted story is well matched by Björn Berg's delightful comic illustrations.

JOHN S. GOODALL: *Kelly, Dot and Emma*. Macmillan, 80p. (333 14292 6)
Richard Funnell: *Storybook for Scary's*. Collins, £1.25. (00 1381 45 8)
MARGARET WISE BROOKE: *The Runaway Bunny*. Illustrated by Clement Hurd. Harper and Row, £1.65. (06 0207 65 3)
FRANK MARSHALL: *Baby*. Illustrated by Ronald Himler. Harrow and Row, £1.45. (06 0204 61 X)
CAREY ROWEN: *The Dot*. Brockhampton Press, 90p. (340 03319 3)
CHIKO KAKINOTO: *Mr Bear, Stint-Master*. Illustrated by Koko Kakinoto. Macmillan, £1.25. (356 04159 X)
ALF PROSSER: *Mrs Peppercorn's Christmas*. Translated by Marianne Helweg. Illustrated by Björn Berg. Hutchinson, £1.25. (09 113070 0)

More picture books



ANN and ROGER BONNER: *Earlybirds, Earlyworts*. Abelard-Schuman, £1.25. (200 71928 9)

This set of verses about the early morning uses simple, easy-to-read words but is unusual enough to stimulate an interested and critical reaction in the child:

Hens ruffle
Cocks crow
Breeze stirs
Down glow
Glassy puddles
Iron sky
First bus
Rumbles by

The print is attractively large and clear, and both the words and the pictures shed a new light on ordinary things.

DOREEN ROBERTS: *Joe at the Fair*. Oxford University Press, £1.25. (19 279682 8)

In this virtually textless picture book, Doreen Roberts captures all the colour and action of the fair. Small readers will be excited by the life and movement on every page, and by their own memories of similar experiences. A splendid stimulus to what some call language development.

JOHN YEOMAN: *Mouse Trouble*. Illustrated by Quentin Blake. Hamish Hamilton, £1.30. (241 02248 7)
Enjoyable story of how a band of mice befriend the bad-tempered miller's ill-treated, half-starved tabby. Quentin Blake's pictures are as funny as ever. Particularly endearing are the amiable smiles on the faces of a long row of mice absorbed in the spectacle of the miller drowning his wife's first stole in mistake for the cat.

ANNETTE TISON and TALUS TAYLOR: *Barbababes' New House*. Warner, £1. (7232 1472 7)

The Barbababes are growing up, and Barbababa's old circular summer house is no longer big enough for the family. The old beautiful broken-down mansion, but it has to be demolished, and life in a modern flat proves uncomfortable, so they decide to build for themselves in their own way—a kind of honeycomb of a house that looks like a pile of gigantic diving helmets. When the road-building machines come their way, the Barbababes defend their property as non-violently as they can. The machines are defeated and the family settle down to enjoy undisputed possession of their home. The illustrations are intricate and amusing, mimicking the most of the Barbababes' astonishing capacity to change shape.

A little girl and her grandmother go pottering about in the garden on the first day of spring. Nothing much happens, but the smell and feel of spring in a damp country garden are there, and the easy-going companionship between the old lady and the child. Frank Richards' illustrations are just right: they offer enormous pleasure to the adult eye, but at the same time they are simple and whimsical for the young.

JOSE ARDRECH: *Look What I Can Do*. Hamish Hamilton, £1.15. (241 02209 6)

The two rather peculiar animals (wild cat?) called *Arachan* who feature in this engaging, almost wordless story are ready to try anything once. Leading each other on, they practise more and more outlandish acrobatics while the other jungle-dwellers look on with expressions ranging from boredom to terror. Their antics get them into trouble and they finally learn the dangers of frivolity. José Arducho's pictures are effortlessly amusing.

W. AWTON: *Tramway Engines*. Illustrated by Gunvor and Peter Edwards. Kaye and Ward, 35p. (7182 0842 0)

Devotees of Mr Awdry's engines will be delighted by the reappearance of Thomas, Percy and James in No 26 of the series. The jaundiced parent may boggle at the way in which the engines are subject to a rigid system of control involving rails, signals, points and, above all, a driver, so frequently act in an apparently anomalous manner. One of Mr Awdry's favourite themes is pride leading, via disobedience, to disaster—appropriate for people since the time of Adam and Eve, but not for such circumscribed mechanisms as railway engines. Such considerations make not a scrap of difference to the fascination these books exercise over the anthropomorphic young.

V. H. DRUMMOND: *Mrs Easter's Christmas Flight*. Faber, £1.50. (571 09734 0)

On the night before Christmas, the sedate and unflappable Mrs Easter takes to the air when the wind catches hold of her parasol. She is rescued by Father Christmas, and at the end of this kindly fantasy everyone gets a present. The author's illustrations are as cheerful and straightforward as the story.

CHARLES KEPPING: *The Spider's Web*. Oxford University Press, £1.50. (19 279688 7)

A small boy peers through a spider's web spun between two fence posts and reflects on what he sees on the other side. Much of what he sees frightens him, and it is hard to believe that it will not frighten the child who reads this book as well. Mr Kepping is a courageous maker of books, and it may well be that most picture books err on the side of cosiness and reassurance, but the pictures here presented in these often over-worked pages seem unnecessarily disturbing.

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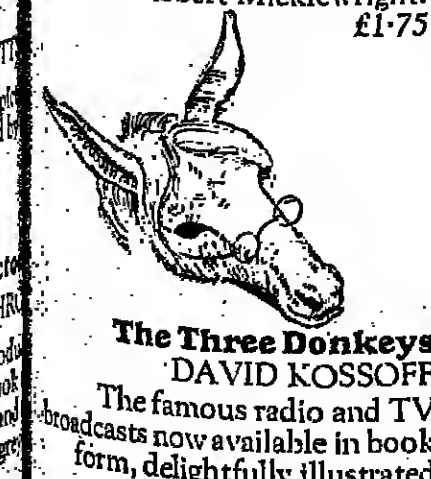
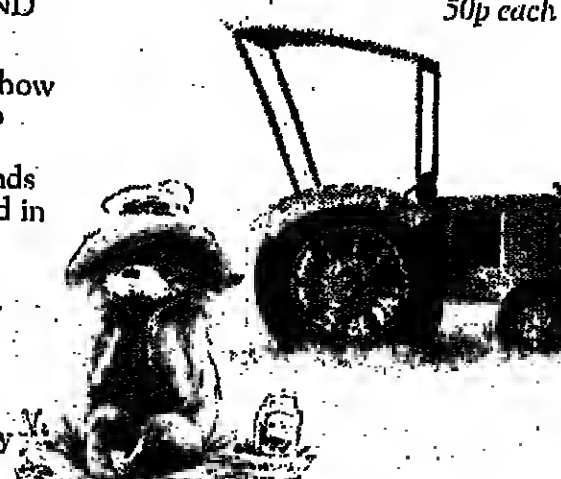
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INDEX TO ADVERTISERS

Abelard-Sebman Ltd.	1501	Herper and Row Ltd.	1500
Angus and Robertson Ltd.	1501	Longman Young Books	1488
Black (A. and C.) Ltd.	1497	Macmillan and Co. Ltd.	1491
Budley Head Ltd., The	1487	Methodist Publishing	1499
Brockhampton Press Ltd.	1493	House	1499
Chattri & Windus Ltd.	1490	Methuen Children's Books	1496
Children's Book Club	1492	Oxford University Press	1489
Collins (William) Ltd.	1494	Purnell Press	1499
David and Charles Ltd.	1497	Sadler (Richard) Ltd.	1500
Faber and Faber Ltd.	1499	School Library Associa-	1502
Foyles Education Services	1502	tion	1502
Gurnstone Press Ltd.	1497	Specialist Booksellers	1502
Hamilton (Hamish) Ltd.	1492	World's Work Ltd.	1496

Birmingham conference

ON NOVEMBER 2, under the auspices of the National Book League and through the efforts of its education officer, Marilyn Edwards, a lively one-day conference was held at the new Repertory Theatre in Birmingham to discuss what stories can and cannot do, should and should not be expected to do, for children. Is the novel pure literature—whatever that may be—or can it be used to help a child to adjust to the social circumstances and pressures with which he is surrounded? What is the nature of creative writing? Can authors write expressly to put across a social message? Or are such messages as do appear in children's books merely incidental to the particular story an author tells, for many reasons, impelled to write at a given moment?

Ses, race, drugs, violence, divorce, bereavement, war, physical and mental handicap—all these feature in books published in children's lists today. Is this good, or is it bad? Is it a preparation for life, or is it an intrusion into childhood? Anne Barrett raised such questions in a recent Children's Books number of the TLS (July 14) and these were the questions the "Through Literature to Life" conference endeavored to discuss: the young librarians, teachers and social workers who came listened attentively to the speakers and afterwards passionately challenged them on many points.

Catherine Storr, the first speaker, set the ball rolling with a psychiatrist's view of what books and stories,

especially folk tales, can mean to a child. She spoke of the value of reimagining one's own fears through stories in which characters face similar problems, and she dwelt on the Freudian interpretation of folk tales and their special interest along with dreams. "I don't know," she said, "if books are 'in' birth and death, but death is always a theme-book."

Nina Dawkins spoke next. Her books for under-elevens are adventure stories all of which seem to hinge on social problems and she made no apology to those teachers and parents who have criticized her for introducing deprivation, illness, crime and violence into her stories. As a magistrate she knows only too well how exposed the young are to the evils of society. As a human being she understands instinctively how much they can hear, see, and more often than not, the peripheral characters in whom the main characters become interested. Miss Dawkins has no patience with those who demand "emotionally hygienic" books for the young: she believes such stories to be sterile.

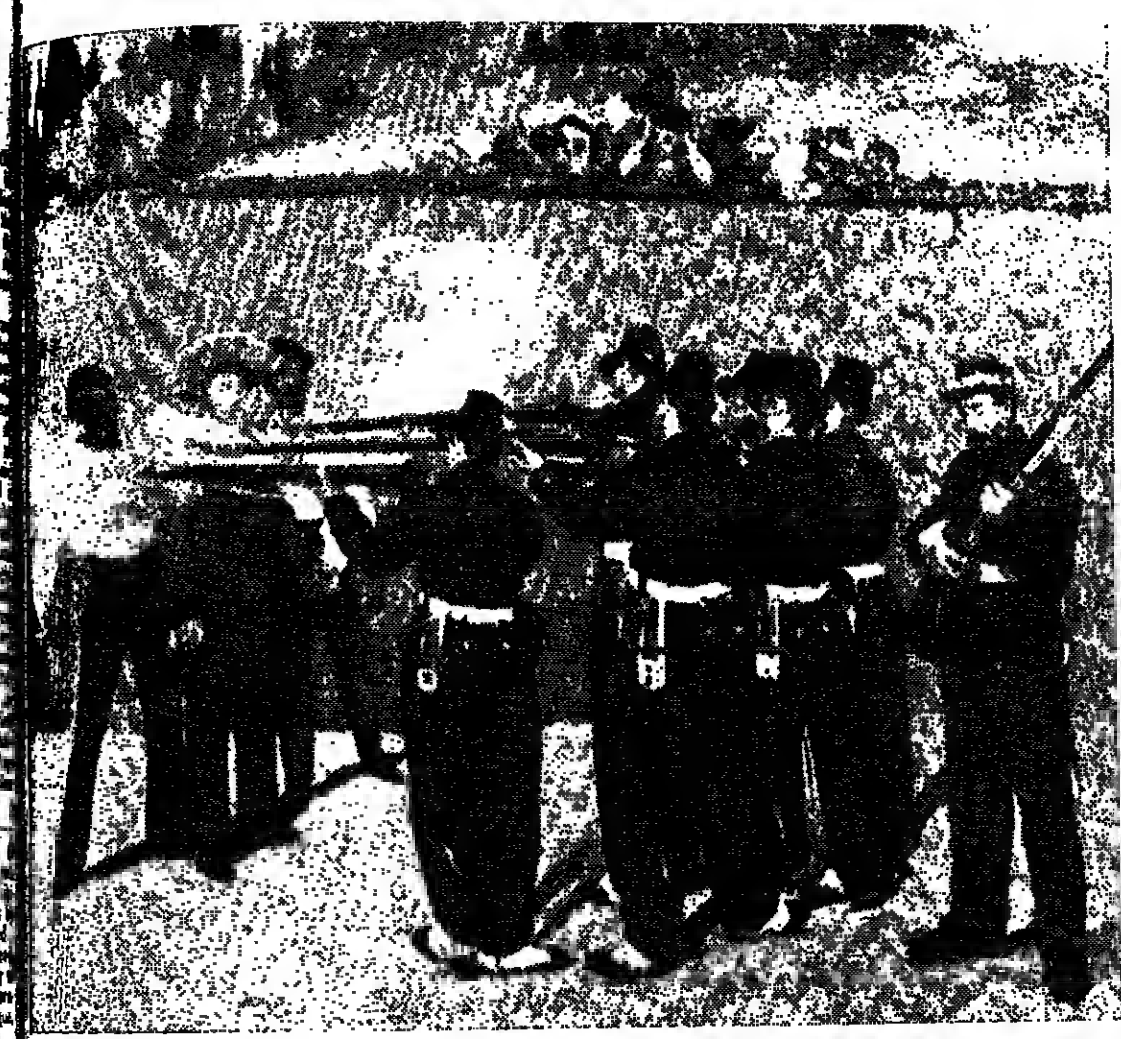
An Rutgers van der Loeff flew in from Amsterdam for the conference. She opened the afternoon session with humility, inviting the audience to help her and with the occasional English word. But soon, reliving some traumatic moments of her own childhood during the depression

when her father died and a boy committed suicide, her English went to have as smoothly as the van der Loeffs. Life was indeed a great teacher but, and of this she was absolutely certain, books were a vital corollary.

The National Book League, Altham Road, W.1, in an opened its doors to a special session of British children's book authors whose work has played a significant part in children's reading—pre-1914 to 1971. Monday, Friday, 10.45, and Saturday, 10.15, admission free. Catalogue 70p. 14th/15th December 2d.

INDEX OF BOOKS REVIEWED

R. Adams: <i>Watership Down</i>	1189	M. Lee: <i>The Skating Rink</i>	1189
J. and J. Adcock: <i>The World in Stories</i>	1500	M. Lewis: <i>The Witch of Pomfret Street</i>	1500
W. G. Altan: <i>More Wonderful Things</i>	1500	L. Lowndes and C. K. K. <i>World of Christmas</i>	1500
H. Andrews: <i>My Bumpkin and the Blind Dog</i>	1191	F. Luzzati: <i>French and the Music Fish</i>	1191
H. Angel: <i>Your Book of Fishes</i>	1500	I. McGee: <i>The Tree of Liberty</i>	1500
E. Arden: <i>Fair's Last Page</i>	1191	D. McKee: <i>Six Men</i>	1191
<i>The Art of Aeneas: Poet's Choice</i>	1191	I. McNeill: <i>It's Not for D</i>	1191
J. Armitage: <i>Look what I can Do</i>	1191	R. Mabbitt: <i>Self-Defence</i>	1191
W. Armitage: <i>Tramway Engines</i>	1191	<i>The First Margaret Mahy Sharp Book</i>	1191
M. Ballard: <i>Duckie</i>	1191	M. Mahy: <i>Seventeen Kings</i>	1191
V. Birt: <i>The Honest Thief</i>	1191	F. A. Manning: <i>The Woodland World</i>	1191
M. Birt: <i>The Story of Timothy</i>	1191	F. A. Manning: <i>Baby</i>	1191
C. Blyden: <i>Humans in Pyramids</i>	1191	W. Mayne: <i>Robert's Red Engine</i>	1191
A. and R. Bower: <i>Earlybirds, Earlymovers</i>	1191	V. E. Neill: <i>The Past and the Future</i>	1191
C. Bower: <i>Two and a Half</i>	1191	P. Diddie: <i>Mechanic Brown Clubs a Tree</i>	1191
F. Bower: <i>The Mystery of Stinchness</i>	1191	<i>Dance Upon a Time</i>	1191
H. F. Bower: <i>John in the Wilderness</i>	1191	J. Diver: <i>The Thirteen Days of Christmas</i>	1191
J. Broom: <i>Book's Day</i>	1191	<i>Osford Children's Reference Library</i>	1191
M. W. Brown: <i>The Runaway Bunny</i>	1191	C. Palmer and N. Lloyd: <i>Rain and Eight</i>	1191
R. Brown: <i>Flight of Sparrows</i>	1191	P. Pearce: <i>What the Neighbours Did</i>	1191
N. Butterworth: <i>The Story of Mum</i>	1191	R. Pearce: <i>Simple Simon</i>	1191
L. Cornall: <i>Alice's Adventures in Wonderland</i>	1500	M. Perham: <i>Yesterday's Trains</i>	1191
J. Clark: <i>The Voyage of the Floating Babel</i>	1191	P. Perham: <i>The Little Red Riding Hood</i>	1191
E. Clark: <i>Singing in the Streets</i>	1191	M. Peters: <i>Joan's Journey</i>	1191
J. Clever: <i>Joseph and Joachim's Rescue Service</i>	1191	M. Peters: <i>Royal Escape</i>	1191
E. Clever: <i>Joseph and Joachim's Rescue Service</i>	1191	A. and R. Pagnani: <i>Kaleka</i>	1191
P. Colyer: <i>I Can't Wait</i>	1191	M. Pollard: <i>Daughter to Possidon</i>	1191
S. and S. Corbin: <i>Editors: A Time to Laugh</i>	1191	D. Preussler: <i>The Satein Mill</i>	1191
W. Craig: <i>Happy Endings</i>	1191	A. Prusny: <i>Mrs. Popper's Christmas</i>	1191
M. Crouch: <i>The Neshin Tradition</i>	1191	R. W. Patten: <i>Rivers and Cemets</i>	1191
J. Culliffe: <i>Giant Kippermore</i>	1191	D. Rice: <i>The Gypsy Laddie</i>	1191
A. T. Dale: <i>Winding Quest</i>	1191	R. Riddon: <i>Fun with Words</i>	1191
A. Dainton: <i>The Mule of Avignon</i>	1191	C. Roberts: <i>The Boy</i>	1191
N. Davis: <i>Learning to Sew</i>	1501	D. Roberts: <i>Joe at the Fair</i>	1191
M. DeJong: <i>The Almost All-White Robbery</i>	1489	A. Rockwell: <i>Seize-ous Planter (as Chous)</i>	1191
S. Dickinson: <i>Siege at Rahus Hill</i>	1489	T. Saunders: <i>Phy Better Soccer</i>	1191
S. Dickinson: <i>The Case of the Vanishing Spinster</i>	1497	Richard Scurry's <i>Finnish Storybook</i>	1191
V. H. Drummond: <i>Mrs. Egger's Christmas</i>	1496	R. M. Schofield: <i>Twentieth Century Britain</i>	1191
F. Evans: <i>Book of Children's Verse</i>	1496	M. E. Selman: <i>When an Animal Grows</i>	1191
K. Fidler: <i>Diggers of Last Treasure</i>	1496	R. Shewell: <i>Learning about Insects and Small Animals</i>	1191
J. D. Fitzgerald: <i>Adventures of the Great Britain</i>	1496	C. Sinclair: <i>Holiday House</i>	1191
M. Flinders: <i>Captain Nod and his Floating Zoo</i>	1496	C. Sinclair: <i>Hidden in the Clouds</i>	1191
M. Foreman: <i>Dinosaurs and all that Rubbish</i>	1496	I. E. Speck: <i>Junior Colour Encyclopedia</i>	1191
J. L. Foster: <i>Thot's Love</i>	1496	Starting Point Series	1191
B. Garland: <i>Book of World Football</i>	1496	D. Stepien: <i>Diets of the World</i>	1191
J. S. Goudoll: <i>Kelly, Dot and Esmeralde</i>	1496	S. Stein: <i>Neptune's Treasure</i>	1191
Goscinny: <i>Asterix and the Roman Agent</i>	1496	W. Subbs: <i>Johnny-Cake</i>	1191
R. L. Green: <i>Editor: Ten Tales of Adventure</i>	1496	C. Surr: <i>Kato and the Island</i>	1191
S. Greiz: <i>The Bears who Went to the Seaside</i>	1496	N. Streetfield: <i>Ballet Shoes for Anne</i>	1191
Grinn: <i>Brian Rose</i>	1496	Y. Slight: <i>Daddy with Hubert</i>	1191
C. Grindea: <i>We Meke var own Music</i>	1496	F. Slight: <i>East, West</i>	1191
J. Gugummos: <i>From Sunrise to Sunset</i>	1496	T. Slight: <i>Whiz Kid</i>	1191
E. Hainlog: <i>Editor: Nightlights</i>	1496	E. Thompson: <i>Dogged round the World</i>	1191
R. Hainlog: <i>Conking is Fun</i>	1496	A. Tison and T. Taylor: <i>Barbapapa's New House</i>	1191
Hainlog: <i>Land of Black Gohl</i>	1496	J. Tollyfield: <i>Experiments for You</i>	1191
M. Haymen: <i>The Ship</i>	1496	M. Turner: <i>Friday and Robinson</i>	1191
E. W. Hildick: <i>Manhattan is Missing</i>	1496	K. Turska: <i>The Woodcutter's Duck</i>	1191
N. Hogrovan: <i>One Fine Day</i>	1496	T. Ungerer: <i>The Best of Mousieur Racine</i>	1191
E. Holt: <i>Byrd</i>	1496	R. J. Hirstead: <i>History of the English-Speaking World</i>	1191
F. Holt and M. Perham: <i>Kids' London</i>	1496	A. Villiers: <i>Editor: My Favourite Sea Stories</i>	1191
M. Holt and R. Riddot: <i>The Big Book of Puzzles</i>	1496	J. E. Waters: <i>The Royal Pathways</i>	1191
M. Hooper: <i>Everyday Inventions</i>	1496	R. Welch: <i>Tank Commander</i>	1191
G. H. Hopkins: <i>Look up at the Skies!</i>	1496	W. Wiesner: <i>Hummel and Gretel</i>	1191
E. Hunter: <i>The Story of Medicine</i>	1496	B. Willard: <i>A Cold Wind Blowing</i>	1191
J. Ingelwell: <i>Mrs. Patsy</i>	1496	H. M. Williams: <i>A Picnic with the Aunt</i>	1191
L. Jackson: <i>The Field</i>	1496	A. Williams-Ellis: <i>Out of this World</i>	1191
G. Jackson: <i>The Oven-Bird</i>	1496	E. C. Willis: <i>The Magic Horse</i>	1191
C. Johnson: <i>Harold and the Purple Cragon</i>	1496	H. K. Willups: <i>Hiccups</i>	1191
C. Johnson: <i>The Spider's Web</i>	1496	J. Wood: <i>Groundmother Lucy</i>	1191
C. Johnson: <i>The Spider's Web</i>	1496	P. Woodford: <i>Please Don't Go</i>	1191
J. Kent: <i>The Wizard of Welby Wallow</i>	1496	E. Woodman: <i>Mosses Trouble</i>	1191
C. Kuntz: <i>Mr. Bear, Staton-Master</i>	1496	C. Zephane: <i>Wake Up and Good Night</i>	1191
A. Lang: <i>The Nursery Rhyme Book</i>	1496		
C. Leach: <i>Tomorrow in Atlantis</i>	1496		



The Execution of the Emperor Maximilian of Mexico (1867), by Nanet. Mannheim, Städtische Kunsthalle.

Towards a true independence

JAN KAZANT: *Alleviation of Church Wealth in Mexico: Social and Economic Aspects of the Liberal Revolution 1856-1875*. Edited and Translated by Michael P. Costelou. 332pp. Cambridge University Press. £6.60.

RICHARD O'CONNOR: *The Cactus Throne: The Tragedy of Maximilian and Carlotta*. 375pp. Allen and Unwin. £3.75.

ALFRED JACKSON HANNA and KATHRYN ABBEY HANNA: *Napoleon III and Mexico: American Triumph over Monarchy*. 350pp. North Carolina University Press. London: Oxford University Press. £5.50.

JOAN HASLIP: *Imperial Adventurer: Emperor Maximilian of Mexico*. 531pp. Weidenfeld and Nicolson. £3.75.

JOAQUÍN FERNÁNDEZ LIZARDI: *Parliolus: Mexico: National Autonomy*. 375pp. Yale University Press. £4.50.

WALTER ALORIOGE (Editor): *Bero-American Enlightenment*. 531pp. University of Illinois Press. £4.75.

THE CONTRADICTIONS within Mexican society and the dilemmas posed by the imperial crisis in the first two decades of the nineteenth century were more acute than in Spanish America, but in the struggle for the independence of the nation there was no social and political confusion. No surviving state of the independence movement had a clear vision of the future. With Mexico sealed off from outside contacts, it was inevitable that foreign models were consulted to hold the key to successful nationhood.

The need for a strong state to break the Spanish legacies of corporate power, represented by the Church, the army and to some extent Indian communities, conflicted with the desire to be free of the restrictions of state control which Spanish rule had imposed. The attempt to resolve this dilemma by José Luis Mora, the liberal ideologist of the pre-reform period, is the subject of Charles Hale's book on the origins of Mexican liberalism. Meticulously researched, clearly written and well argued, this is one of the most important books to have appeared in recent years on Mexico. It is full of suggestive insights, applicable not only to Mexico but providing a model for comparison with the other new Latin American states.

The history of ideas in Latin America and analysis of the complex problems of cultural dependence have not attracted much attention

on the level of political ideas, where he shows an acquaintance with European political thought rare among United States Latin Americanists.

A conscious repudiation of Spain by the newly independent states has led historians to overlook the continuities between the eighteenth and nineteenth centuries, and it is useful to be reminded that eighteenth-century Spanish thinkers, especially Jovellanos and Campomanes, exercised an important influence on Mexican liberals. Spanish exiles, as expressed in the shared junta tradition after 1808, in the deliberations of the Cortes and the 1812 Constitution, rather than United States federalism, seems to have been a major informative influence. The ideas of Caroline Schlegel-Schlegel are also crucial to an understanding of Spanish liberalism. Professor Hale might have explored this parallel; it would be interesting to know how informed Mexicans were about developments in Spain in the 1830s and 1840s and whether they recognized their common problems—or were Spanish policies as irrelevant and confusing to them as to European observers? Jan Kazant in his study of Mexico's disentailing policies rightly emphasizes the features these had in common with Spanish experience. But the most interesting and distinctive aspect which marked off both Mexican and Spanish liberal politics from French or English models was the political role of the military. What was the relevance of Benthamite utilitarianism in a political culture where military coups were readily accepted as a method of changing governments?

Considering the importance of this problem, it is curious that Professor Hale should devote only a few pages to it and not treat it as a major theme. Was this because Mexican liberals could see no solution? Or did he prescribe the military as an evil whose necessity is temporary? And his prescription, shared by other liberals, was the counter-balance of a civic militia. But this was no solution. With entry restricted by a property qualification, the militia tended to become an instrument of local interests or of ambitious provincial governors, few of whom had the radical inclinations and reforming zeal of Zacaueca's governor, Francisco Curcio (on whom a study is overdue).

In Spain the army was an instrument of centralizing liberalism, the bulwark of the liberal state in the Carlist wars, during which it broke down regional corporate privileges. The army's symbiotic relationship with the liberals was expressed in terms of a general will theory of politics, which is difficult to detect in predatory Mexican caudillos. There were, it is true, germs of a general will conception in some Mexican military manifestos, but this was not a role which a factional army, unable to leave Texas or prevent a humiliating occupation of Mexico City, could arrogate for itself with any credibility.

Soldiers could dominate politics because of the absence of any countervailing power. Lacking an industrial base, liberals were a clerocracy, a narrow sect of professional politicians inhibited by prejudice and interest from broadening the base of their appeal. Mora was haunted, as was the cooperator Alaman, by the memories of Hidalgo's revolt, which the Caste War in Yucatan of 1846-47 revived. Mora's "scarcely veiled racism", in Professor Hale's words, was shared by liberals and conservatives alike; shown by the repudiation, for example, of the mulatto president Guerrero, a hero of the independence war, whose appeal to the *hijos de la patria* posed a threat to established political interests. Mora nourished the illusion, based on North American experience, that massive immigration would solve the Indian problem, but Polmerston rightly pointed out to Mora, when he was ambassador in London, the futility of colonization schemes until political stability could be first guaranteed.

Mexican liberalism was at its most doctrinaire in its attitude to the Indian problem. There was no room for racism; the rediscovery of the pre-Spanish past was largely the work of foreigners (even the *Indigenismo* of the 1920s owed more to foreigners than nationalists would care to admit). Nor was there to be any rediscovery of the people for nationalism; the American war of independence to the post-Crimean moribund movement in Russia. There were no Mexican Herzans longing for the liberties of Western constitutionalism but anxious to preserve indigenous institutions as a means of staving off the corrosive influence of

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